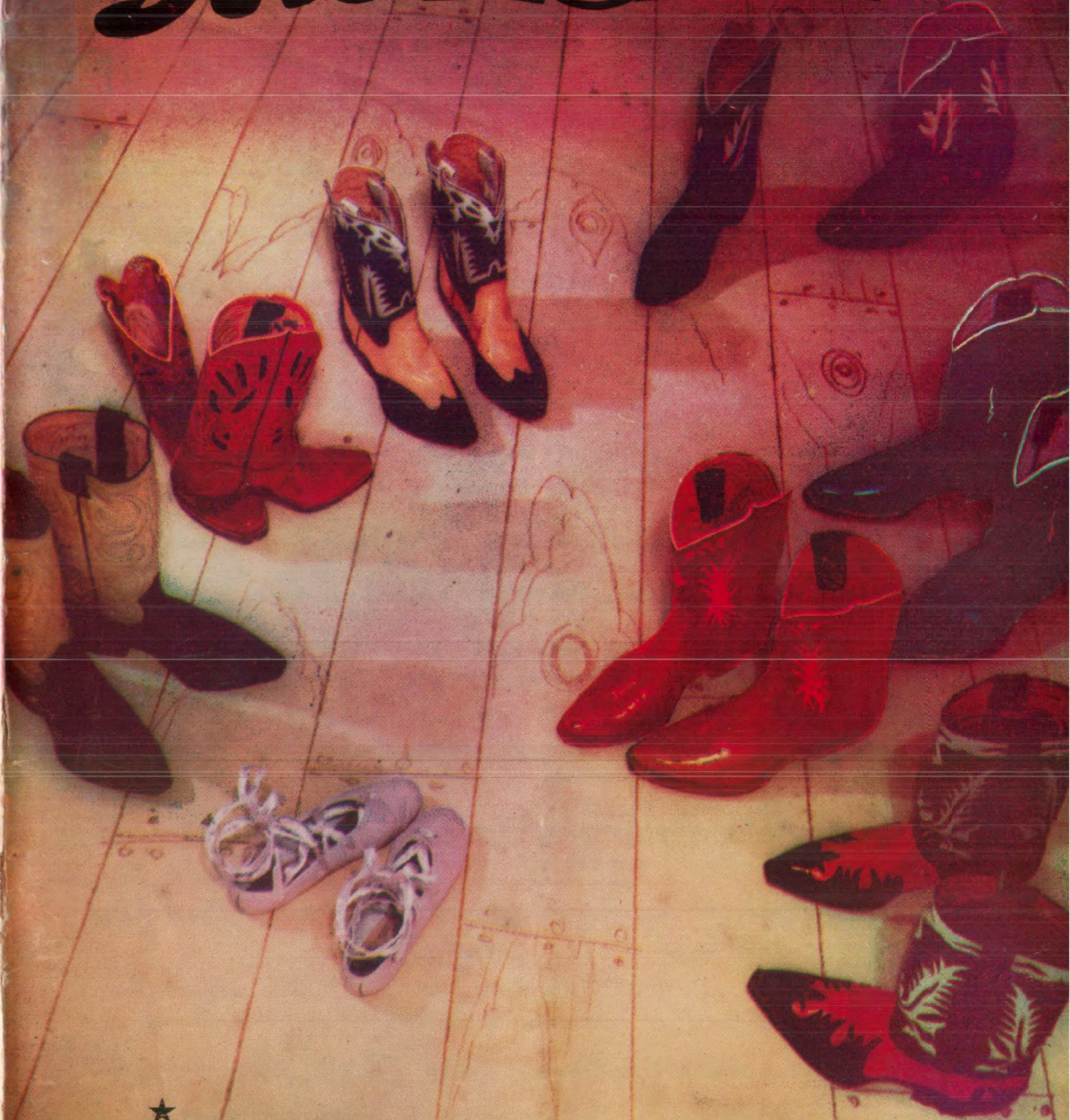


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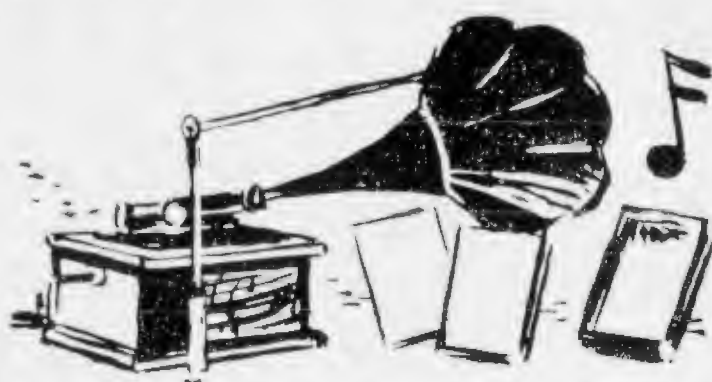
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The Magazine of SQUARE DANCING

Merry Christmas and a Happy New Year



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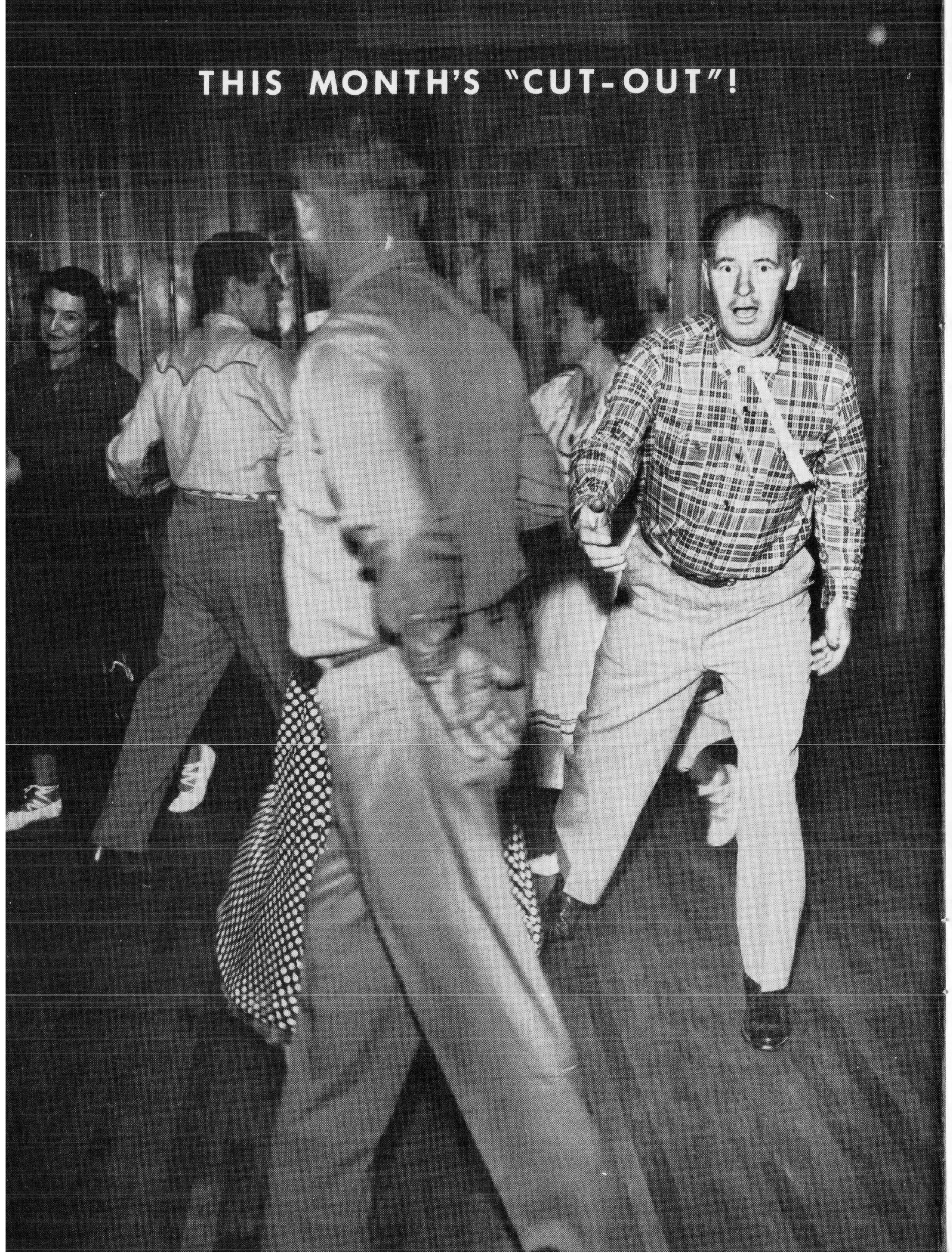
SEE THESE DEALERS FOR COMPLETE LINE OF ***Sets in Order*** RECORDS

**A NEW
ROUND**

3017/18—KISS WALTZ/PEGGY O'NEIL
with Jay Edwards at the Organ

Bob Ogden

THIS MONTH'S "CUT-OUT"!



"CUTTING IN" IS FUN!

(for Some)

THIS article's going to be controversial. Either you'll like the idea of cutting in—or you'd just as soon we'd never mentioned it.

If you don't like the idea, it's probably that you've heard of or seen some examples of the "art" that reminded you of a good Saturday afternoon football game. With arm a-swinging some character probably barged into a set that you'd looked forward to all evening and just as the caller was going through one of your pet dances.

Naturally you were upset. Betty Peterson had her arm jerked practically out of the socket during the brief battle and Ed Peterson—of all the men in the set to be cut out it had to be shy little Ed—Ed went over and sat down on the side lines and watched.



◀ (Left) "Wha' happen?" — That moment of surprise when a "smooth operator" chooses just the right moment and leaves an unsuspecting dancer with no partner.



Sooo—anyhow, you feel cutting in is rough and discourteous and—well, it can be. However, it doesn't have to be—if it's properly understood and intelligently used.

Cutting into a set means just this. With a square of dancers in action—a dancer chooses a comfortable spot during the dance and, if it's a man cutting in—cuts another man out—taking his partner and continuing the dance.

It's that simple.

(Continued on Next Page)

(Left) Man (A) has just cut in while man (B) now cut out leaves the square.

(Below) This time a lady (C) cuts out lady (D).



No one seems to know exactly where it all started but undoubtedly the routine was invented during some dance where there were several extra dancers—not enough to make up a square—who wanted to get in on the fun.

Since then, cutting in has become the accepted method of mixing in a great many clubs in various parts of the Square Dance Nation. With practice and training a dancer of medium experience can “edge” his way into a set without missing a beat of the dance while the person cut out can just as easily move away.

To accomplish this there are several accepted methods. Perhaps the simplest spot for a “cut-in” is at the half-way point in a left allemande. Just as the corners have gone 180° around each other a man wishing to cut in steps into one of the men’s home spots in the square, offers his right hand to a lady as she returns from the allemande and he’s off into a grand right and left while the man he has cut out moves away from the square. Naturally the same can happen for a woman wishing to cut in. She just steps into a woman’s “home” position and takes herself a man partner.

As you can see from this, an over-eager “outsider” wishing to cut into a set could

WHEN CUT OUT — GET OUT



Waiting his turn to get into the set, man (A) find himself “sharing” a girl with man (B). If the man cutting in came in in plenty of time, it’s up to the man cut out to move away.

readily jump into the allemande figure earlier, giving a left hand to the corner—only to find that the person he’d hoped to cut out had simply eliminated the allemande — turned around in time to start a grand right and left, leaving the intended “cutter-inner” just as he was before—on the outside.

A second simple spot for the cut is on the Do Paso (Texas Do Si Do). Here the person

A DOUBLE CUT



Couple (A) decide to both cut in simultaneously on the same allemande. Man (B) and lady (B) move out, allowing couple (A) to take their places in the square and go on with the right and left grand.

THE POUNCE



Four men (in this case) with nothing better to do, all latch on to one set. Each man (marked X) waits for the right moment, then—swooch—all the gals have new partners.

making the cut waits for the first portion of the action to be completed.

Circle to the left on a heel and toe,
Break this ring—go do-paso,
It's partner left—and corner right,
Now partner left—(CUT HERE) and
turn her 'round.

A man cutting in just steps in and with his left to a girl, turns her around. Should he cut earlier—say, at the corner portion, the original man could just wait and turn his partner himself—once again leaving the intended intruder high and dry.

While it takes a bit more experience, there are other “comfortable” spots for cut-ins.

For example: In “4 Gents Star”—a man may easily wait and then cut in on any one of the ladies while the men are starring out in the center. “Swing That Girl Across the Hall” is another cinch. In fact, almost any figure where the men are away from the girls for a couple or three beats allows sufficient time for a switch. Figures where couples work closely together are a bit more impractical (i.e., Dip 'n Dive, The Route, etc.).

Unwritten rules have sprung up in the “cut-in” fraternity. If you're cut out of a set—get out, then, instead of waiting to cut in on the same set or going over to the side lines to sit it out, move to another square and take your turn at cutting.

It's wise to be sure that the practice of cutting is in effect in a particular group before you—the visitor—try it out. It might not be the trend with that club of dancers. At the same time—it's wise to keep from cutting out guests new to your group. They might feel a bit reluctant to cut back in on another square.

“What's the good of all this?”—you say.

Well, aside from the obvious advantage of leaving the initiative of mixing up to the dancers themselves, it does add much to the spirit of fun.

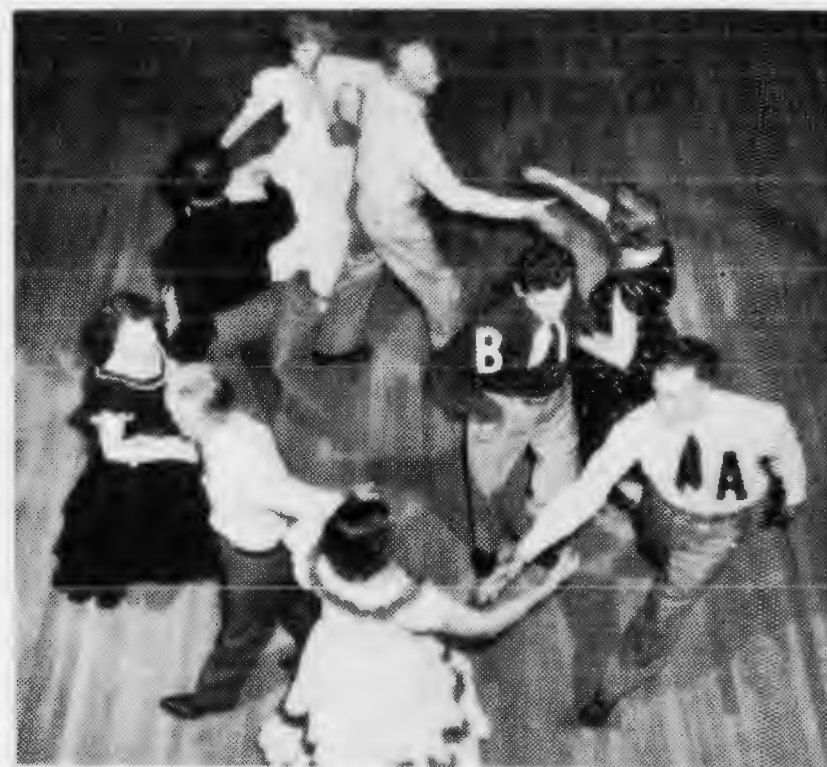
Cutting as a regular part of Square Dancing is probably most successful in smaller club groups and is very seldom seen in large festivals or roundups.

Just as Square Dancing itself must be comfortable and free from roughness to continue—so must the use of cutting-in be wisely and considerately used.

And remember—we've talked about “cutting-in”—not “cutting-up.”

CUTTING: ON DO PASO

Here's a right and wrong way to cut in. The Caller has just started a Do Paso.



Wrong—Man (A) wishing to cut in— goes to corner with right. Man (B) just waits. Then



Man (B) turns and finishes a left turn with partner while Man (A) remains partner-less.



Right—Cutting in—Man (A) waits while (B) does partner left, corner right, then (A) cuts in and takes (B)'s partner.

DOUBLE CROSS

By Ruth Graham and Luke Raley, Castro Valley, Calif.

Bow to your partner, corners all
Side ladies chain across the hall
One and Three do a half-sashay
Up to the middle and back that way.
Forward again and Pass Thru
Split that ring and around just two
And four in line you stand
Forward eight and back with you.

Now two by two you Cross Trail Thru

(The two ladies in each line act as one and turn to the left in front of the two men in the same line who act as one and the men turn to the right, as in a regular Cross Trail Thru.)

Still two by two, here's what you do

Do-sa-do when you meet those two

(The first two they meet after Cross Trail Thru will be their own partners. (Do-sa-do by twos.)

Back to back and don't you blunder

Now the gents arch, and the girls duck under.

Dip and dive go round the track

Pass 'em again, don't look back

Keep on going round the track

Meet 'em again and Box the Gnat.

Then Do-sa-do right where you're at

Step right up and swing your date (will be own partner)

Then circle four 'til you get straight

Two head gents make the break

Open those fours and make it eight

(May use anything from here.)



ON THE COVER

Christmas—of all times of the year—the most colorful. The Holiday Season for Square Dancers the world over means the gayest of decorations and the most wonderful refreshments. What a time for “Sets” to dress up in its first full color cover. Our official Photog, Joe Fadler, just “let himself go with some real fancy footwork intended to say ‘Merry Christmas’ to you all!”

Bright boots are courtesy of London Riding Shop, Pasadena and El Monte, California; perky pink ballets loaned by Dorothy Martin.

They're **SQUARE DANCIN'** **DOWN IN COTTON LAND**

By Alan Wolfson

STICK a big brand new pin in the Square Dance map and make way for a slow starter that's really getting up steam . . . Listen carefully to the building crescendo of "Square Your Sets" that will be rising from the city of Memphis, Tennessee.

Optimism? Unfolding in the capital of the mid-South is the answer to a Square dancer's dream — all the necessary ingredients for a healthy dancing community, PLUS the sincere and enthusiastic backing of two key figures in the city government. The Mayor of this city of one-half million, Frank Tobey, has publicly proclaimed that, "Square dancing is the most wholesome form of recreation . . . it is an outstanding example of an activity that builds good citizenship."

Playing an excitingly active part is Mr. Marion Hale, Superintendent of the Park Commission's Recreation Department. Mr. Hale has become a red-hot square dance promoter, and through his department, since March, has co-sponsored a successful Mid-South Jamboree with Terry Golden calling and, with the help of the few groups in town, has held a bang-up Cotton Carnival Square Dance; a series of open air summer dances at a city park; and best of all, a stimulating clinic.

Mr. Hale, who saw his first square dance nine months ago, immediately recognized its significance as a recreational activity and applied his imagination to the future in a way that left the timidly-dreaming dancers gasping. He offered much more than imagination, however, and, to, guide him in formulating a long-range program that would place the activity in the high position it should hold in the community, requested a group composed of officials from each club and all the local callers, to act as a Steering Committee. With rare foresight and understanding, he realized

that to achieve a healthy and successful program, a common approach was absolutely necessary.

To accomplish this, he engaged Bert and Anne Rietz of Milwaukee to conduct a Clinic for all callers and a dancing couple chosen from each club. In addition to a thorough review of fundamentals, many new dances were taught. The success of the Clinic was largely due to Bert's familiarity with dancing throughout the country, coupled with his recognition of the importance of local custom.

The most important result of the Clinic, however, is the giant step taken toward unity, cooperation, and good fellowship. Bert placed much emphasis on the codes of ethics that Sets in Order has fostered for dancers and callers, and his wealth of experience proved sound guidance in welding the diverse elements into a unified group.

The three sessions of the Clinic were topped off with Bert calling for a big open dance on Saturday, August 28, at which both Marion Hale and Mayor Tobey helped to welcome the dancers and spectators. They both reaffirmed their pledge to place Memphis on the Square Dance map, and a wonderful time was had by the 25 squares. This in a city that a year ago couldn't corral two squares to a summer dance.

The Recreation Department has now formulated, with the help of its Steering Committee, a long-range program of classes, dances and Jamborees. There was a Mid-South Harvest Hoedown at the Fairgrounds Casino on Friday, October 8, with Paul Phillips of Oklahoma City calling . . . The first class started in September . . . Two independently run beginners' classes are scheduled to start . . . A Callers' Workshop has been formed, and the first meeting was a truly outstanding example of cooperation and unselfishness.

Memphis Mayor Frank Tobey joins in the fun with visiting dancers. L. to R.: Rose Muzenski, Mayor Tobey, Anne Rietz, Ed Muzenski, John Lesnjak (dancing), Bert Rietz, and Mary Lesnjak. The Muzenskis and Lesnjaks travelled from Wisconsin with the Rietz' to help conduct the Clinic.



SURROUNDING Mr. Square Dancer, Jack Housman of Birmingham, Alabama, are Emma Niblett, Jo Spencer, Katherine Woods, and Claudia Adams. They are part of a welcome-home committee for Housman when he returned from the Manning Smith Institute. As he stepped from his plane Housman was met by a large group of sign-bearing friends and a square dance with Cliff Wick as caller. A pioneer in square dance activities, Housman has been teaching first ballroom and then square dancing for over 30 years; dances regularly with the Birmingham clubs.



FALL is the time for costume parties. Here a tattered group from Gordon Hoyt's Swingin' A Miss Club in Whittier, California, promenades the square.



DANCERS of the South Central Idaho Association got together to construct this float which appeared in the Golden Jubilee Parade of the Twin Falls Magic Valley celebration. 12,000 paper napkins were tucked in wire netting around the truck to form the fluffy base, and 6 couples of dancers sashayed for 1½ hours along the way. Committee in charge: Nick Motzner, Mike Stastney, and Ralph Assendrup.

Photo by Album Studios



ASILOMAR

WHAT IS A VACATION?

Dictionarywise it's "... an intermission of activity, employment or stated exercises, for purposes of recreation ..."

To Mr. and Mrs. Average American a vacation is that brief period each year devoted entirely to family and friends where those activities that give the most pleasure can be enjoyed and where the worries and cares of the outside world can be forgotten.

To you who square dance, there is just such a Vacation Wonderland waiting for YOU at Asilomar.

Square dancing—all you can take—from 9 A.M. to 11 P.M. with some of the most enjoyable calling imaginable.

Rounds!—the best—the most enjoyable and taught so you'll always remember them.

Food—Just imagine—From France comes Nucelle—the most wonderful chef of them all with culinary surprises three times each day—and *all* you can eat.

What does all this mean?

Just this—Summer 1955 will mark the fifth year of Sets in Order Summer Institute Camps. The Place—as always—that beautiful portion of California coastline on the white sands of the Monterey Peninsula known as Asilomar.

You eat, sleep, dance, and enjoy hours of free time all within one large cypress covered campus. For your youngsters—a complete program all their own under direction of top specialists.

No finer experience for Square Dancers exists. Ask someone who has attended—then plan to discover the reason for yourself.

First Session June 27 to July 2, 1955.

Second Session July 31 to August 5, 1955.

Watch coming issues of Sets in Order for more details.

Let's Help Push '55 National Convention!



THE value of the National Square Dance Convention as a means of attracting international attention to this great activity is certainly understood by all who are enthusiastically engaged in this hobby. The prestige gained from a successful, well-attended convention goes not alone to the Host Area but is shared alike by ALL communities. By pushing this truly big event, you are helping to assure Square Dancing's permanent place as America's most popular group-participation activity.

Put a special decal on your car. Distribute posters at the places where you dance, and—most important of all—plan to take a set with you when you attend the Fourth National Square Dance Convention —

Oklahoma City — April 21-23, 1955.

For information on publicity materials, write — "Convention," 2936 Bella Vista Drive, Midwest City, Oklahoma.

"LOCAL MANNERISMS"

By "Doc" Alumbaugh, Arcadia, California

EVERY section of the nation has its own way of square dancing that is characteristic of that locality, and that is the way it should be. In the writer's humble opinion, it would be a serious mistake to even suggest that dance figures and movements should be standardized all over the country—just as it would be wrong to suggest the abolishment of regional speech.

When I refer to "local mannerisms" of square dancing, I allude to the many little fashions of holding and placing the hands, body and feet during basic movements, rather than the actual method of accomplishing the pattern itself. The national trend seems to be towards the smooth and away from the jerking, hopping, and bouncing that used to predominate. California square dancing has progressed rapidly with this trend towards smooth dancing and the following local mannerisms may be useful to the student of styling.

"Honor Your Partner"

Ladies face partner, place right foot back with that knee bent slightly, left toe pointed out and left leg straight, spread skirts with both hands and bow. This is the same for the lady in bowing to corner, opposite gent, etc. In honoring partner, right hand lady and opposite lady, the gent faces the lady concerned, places right foot forward, right hand is placed just above belt buckle in a semi-open, relaxed position with palm up, left hand at small of back with palm out—and bows. In honoring his corner, the gent places left foot forward, left hand in front, right hand in back.

"Swing Your Partner"

Either the "walk-around" or the "buzz" swing is acceptable in Southern California. The writer's experience has led to the belief that the "walk-around" is the easiest to learn and usually the smoothest to do. When the "buzz" is done properly it is a beautiful thing to see, but so often it is accompanied by such lack of rhythm that there is no grace or ease in swinging. The "walk-round" is easily taught by merely instructing partners to walk around each other, taking short steps on the right foot and long steps on the left foot. By leaning

back slightly to obtain good leverage, and relaxing, a smooth and graceful swing is soon mastered. When a swing is followed by a promenade, the gent stops his swing when his left shoulder is towards the center of the set, drops his right arm from his partner's waist, leads the lady into a $1\frac{1}{2}$ right face twirl under his own left and her right arm, then changes hands to the promenade position. A simple ballroom-banjo position is used for the swing, with right hips adjacent, gent's right arm around the lady's waist, lady's left around gent's right shoulder, gent's left and lady's right arms extended to side with the elbows slightly bent and hands at shoulder height.

"Allemande Left, Grand Right and Left, Promenade Home"

On the allemande left, corners take left hands in regular clasp and walk around each other, with just a suggestion of hesitation at the half-way mark. This has been called a "float" type of allemande and the hesitation is a very slight one.

During the grand right and left, ladies and gents clasp hands briefly but firmly as they pass, at a level between chest and waist. When partners meet for a promenade following a grand right and left, the gent takes his partner's right hand in his right, then pushes his right hand forward and over causing the lady to make a $\frac{1}{2}$ right face twirl. The twirl should be done smoothly but rapidly so that the gent barely breaks his stride, and is assisted by the gent withdrawing all but his right forefinger and middle finger for the lady's hand to rotate around during the twirl. The gent then offers both hands to the lady with palms up and fingers almost straight, while the lady places her hands into the gent's, palms down. The right hands are crossed on top of left.

As partners complete the promenade at home position they drop left hands, the gent pushes his right hand forward and over the lady's head causing the lady to make a $\frac{1}{2}$ right face twirl. Partners keep right hands joined after the twirl, and step away from each other at extended arm's length, bow briefly to each other, drop right hands, step towards each other and swing just once around to end in normal position of set and ready for the call.

SWEET SUE

By Bob Hall, Glendale, California.

Record: Windsor 7435, with calls by Bruce Johnson.

Windsor 7135, without calls. Key of F.

Opener and Middle Break:

First and third forward and back; star by the right around that track

Once around and don't be slow; turn your corner, home you go

Walk right by your pretty little pal; allemande right the right hand gal

Partner left, a do-paso; corners right, around you go

Now a left hand round your girl; make it whirl, whirl, whirl

Ladies chain, chain, chain, and don't be late—circle eight

You circle left and looka there; sweet ol' Sue's across the square

Men star right across the set, with a left hand 'round your pet

End with original partner but not in home position.

Figure:

Ladies center, then back; gents star right across the track

Turn your opposite, left hand twirl; all around that corner girl

See Saw 'round your brand new taw; purtiest gal you ever saw

Ladies star—inside; men promenade—outside

And the second time you meet 'er; turn her left, there ain't none sweeter

Corners right, box the gnat; men star left across the track

Do sa do that opposite, too; allemande left and you ain't through

Swing your own Sweet Sue; just you

End with original corner but not in home position.

Closer:

Everybody up and back; star by the right around that track

Turn that star and make it go; gents turn back on the heel and toe

Partner left half around; back by the right, go full around

Go to the left with a left allemande; partner right, a right and left grand

Right and left around you go; little bitta heel and a little bitta toe

When you meet your pretty maid, let's promenade

Come along home, two-by-two; smile at her, she'll laugh at you

Now swing Sweet Sue, and—boy, we're through!

Note: Dancers start and end dance in home position but never reach home position during the dance, merely executing call when and where it occurs.

Repeat figure ending with original opposite. Repeat opener for middle break but calling out couples 2 and 4. Repeat figure ending with original right hand lady. Repeat figure ending with partner. End with closer.

In savings bond television drive . . .

U. S. TREASURY FEATURES **SQUARE DANCING**

By Bob Benjamin, Falls Church, Va.

"Swing your partner, I don't care
Swing her to a rocking chair
Build your own se-cur-i-ty
SAVINGS BONDS pay four for three!"

THE nation's viewers are currently seeing a one-minute "spot film," featuring square dancing and designed to sell U. S. Savings Bonds, which begins with the above patter-like jingle written by the Treasury Department, and set to hoedown music.

Choreography for the clever, fast-moving film was arranged by Howard Bakerman, member of the National Capital Area Square Dance Leaders' Association, and Ralph Fleisch-

man. Among the sixteen dancers were NCASDLA members Dave and Evelyn Rosenberg, Bob and Gladys Benjamin, Don and Ruth Horn, and Jackie Pelle.

The film was produced at the Byron Motion Picture Studio in Washington, D. C., with chief cameraman John Bessor, himself an avid folk dancer in the Washington Folk Dance Group. It is now being shown on all television stations across the country.



What's this? Five couples in the square? That was the situation for just an instant in this scene shot from overhead during the filming of U.S. Treasury spot advertising Savings Bonds.



Photos Courtesy Byron Motion Picture Studio.

Ralph and Ilsa Fleischman at lower left are obviously enjoying their job of promoting the Payroll Savings plan in one-minute spot for television filmed in Washington, D. C., recently.

GLEN STORY

ONE of the most popular callers in Southern California, and one quite capable of exciting a wild enthusiasm in his dancers is Glen Story, a modest fellow withal. Glen was born in Hector, Arkansas, and came to Los Angeles when he was twelve. His musical background stands him well in his wonderfully rhythmic calling.

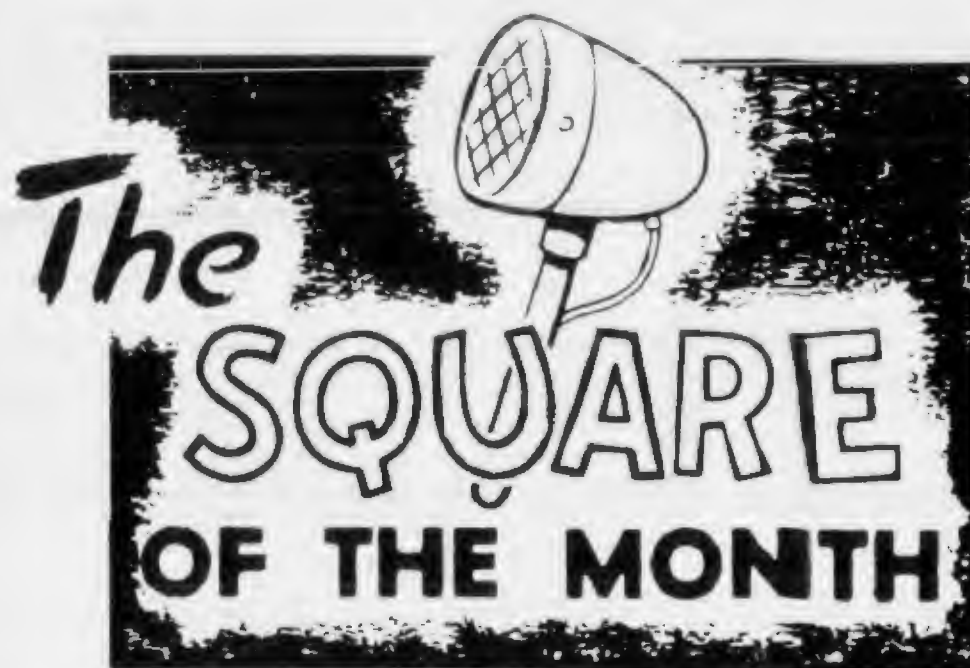
Glen sang on the radio from Southern California, most of the singing being of a religious nature. At one time he sang at the fabulous Aimee Semple McPherson Temple. Came a slow time in the music world and Glen turned from that activity to something more presently lucrative. This he found in the medium of landscape contracting, now his "day-time" field.

Along about 1950 Glen's wife, Olga, was taken with a keen desire to square dance. The old story. She dragged Glen to the first one, and then they took a series of lessons from Spike Henderson. After a year of dancing, Glen did a "gag" call at one of Ray Orme's dances. It went over so well Glen was astonished and delighted. Here was an outlet for musical expression. He betook himself to Ralph Maxhimer's Callers' Class and started his calling career by teaching in the San Fernando Valley. More and more requests to call came in as people got the word, and now Glen is calling 21 nights a month.

Shortly after he began calling, Glen did some TV shows. He was associated with Country Barn Dance; called on the Leo Carillo show; and for Dude Ranch Varieties. He made a movie, too, "Kentucky Jubilee" for Lippert Productions.

Not only did the calling fill a void in Glen's musical life but it filled him with an almost dedicatory sense of his obligations to the people who ask him to call. When he is asked to call for a club, Glen wants to repay them for their support by calling exactly the type of dance they want. This can be fast, slow, challenging, easy—it's up to them.

With this refreshing viewpoint and considerable talent, it is no wonder Glen's calling renown is extending far beyond the limits of his home bailiwick in Van Nuys.



FADE AWAY SQUARE

By Joe Boykin, Phoenix, Ariz.

As Called by Glen Story.

Gents to the center and back to the bar
Ladies to the center with a right hand star
Gents promenade until you see
The opposite lady and box the flea
Gents star right and the ladies go haw
You pass your own, you pass your taw
Now meet your taw with a little see-saw

Taw is original partner.

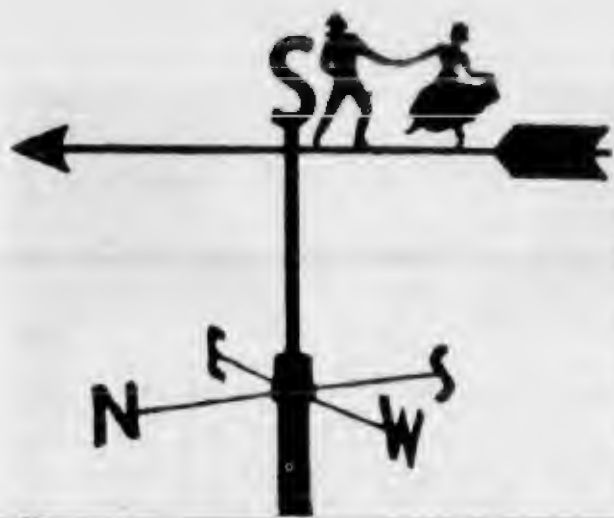
Catch her by the left, go all the way 'round
Corner by the right but not too far
Walk right in to a wrong way thar
Back 'em up boys like a shooting star
Now shoot that star three-quarters round
Gents face in and circle the town
Circle eight on the outside track
Now break with the left do half-sashay

Gals still face out—gents still face in.

Box the flea with the same little maid
Then pull her by:

Turn the right hand lady with the right hand
'round

Next right lady with the left hand round
Four gents star with the old right hand
To the opposite lady with a left allemande
Right to your own, right and left grand.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Oklahoma

Oklahomans and out-of-staters alike trekked to Oklahoma City for the 8th Annual Oklahoma State Festival on November 13th. And well they might. What a program, with such square dance stalwarts as Orvell Essman of St. Louis; the Charlie Bogans of New Orleans; the Harry Vincents of Miles City, Montana; and the Howard Mennes of Wichita, Kansas, in featured spots, plus many other excellent callers.

Nevada

Dos Alumbaugh will journey from Los Angeles to call a Big Saturday Night Square Dance in Las Vegas, "the Fun Capital of the World," on December 4th. Place: the Fifth Street School Gym. General Chairman of the affair is Lena Mae Hauger, who organized and has served as leader of the Round Up Rustlers for four years, as well as teaching beginners' classes.

Arizona

The Yuma Centennial Committee and the Yuma Square Dance Association presented a Square Dance Jamboree at the Municipal Ball Park in Yuma on October 29, with Fenton "Jonesy" Jones of Hollywood; and Marvin Shilling of Trinidad, Colorado, two cracker-jack callers. Schroeder's Playboys from Mesa furnished the hotcha hoedown for the folks who reveled in dancing fun.

New Mexico

Atomic energy was replaced by square dance energy on the week-end of October 22-23, when Y'All Come Square Dance Jubilee held sway in Los Alamos. On Friday night the Kick-off dance was given by the Promenaders Club at Canyon School with Pancho Baird's Gitfiddlers. On Saturday P.M. the Workshop was held at Pueblo School and on Saturday night—Wow! Callers Marvin Shilling, Glenn Rigg, Pancho Baird, ruffled the rafters with their calling at the Pueblo School. It was A week-end.

Maine

In Kittery, you can tab the Down East Western Square Dance Club (!) for western style square dancing in that area. This group has sponsored a series of 10 lessons for beginners and planned special graduation exercises for them at their November 30 dance.

Pennsylvania

New officers of the Square and Folk Dance Leaders of the Delaware Valley Callers' Assn. are as follows: President, John Zagoreiko; Vice-Pres., Earl Brooks; Treas., John Veneski; Rec. Secy., Dot Veneski; Corres. Secy., Leo Jones, 538 W. Ellet St., Philadelphia 19. The association offers free copies of "Where to Dance" in the area which may be obtained by writing Jones at the above address.

Alabama

Mark this on your brand-new Sets in Order Calendar for 1955. (What? Haven't bought one yet? Well —!). The Mobile Squares and the YWCA will sponsor the Second Annual Azalea Trail Square Dance Festival on February 25-26, 1955. On February 27, "Miss America" will be crowned Queen in Mobile's Ladd Stadium. Patter *and* pulchritude. Red Warrick will MC the whole dance affair, which will be in the Shrine Auditorium. Charge, \$1.50 per person will admit to all *three* sessions—Friday night, Saturday PM and Saturday night. Proceeds to the YWCA. Callers who plan to attend are requested to send in a list of five preferred numbers to pick from. Place on the program will be on a "first-come" basis. All lists should be in by December 20th.

South Carolina

"Dance Chatter" is an interesting mimeo-ed dance news-letter published in Sumter and edited by Allen B. Pace. News of South Carolina and neighboring southern states is given and so are important dance dates across the country. Directions for dancing are included plus newsy items written with pleasantly folksy style.

Kansas

At least two big deals in Kansas in October, with the square dance fraternity turning out en masse to attend. On October 7, at the Roller Rink in Leoti, Johnny LeClair, that bundle of calling energy from Burris, Wyoming, was on hand to pep up the evening. On October 23, Arnie Kronenberger from Los Angeles was the featured caller at the Southwest Kansas Third Annual Square Dance Festival in the City Forum Auditorium, Wichita. Westernaires Club were the sponsors, with Mike O'Neal General Chairman. Some 100 squares turned out for a gala time. Among other outstanding events were the terrific numbers including the Grand Square in Waltz Time, presented by Betty and Homer Howell from Oklahoma City.

Indiana

Given the nod for the promotion of square dancing in Indiana are Ivan and Mary Lecrone of LaPorte, who have invested hours of thought and work in the activity. Last summer they imported Carl Geels of Fort Wayne for a special dance and are always looking for new ways to add interest and excitement to their dancing evenings.

Don Armstrong from Florida conducted a Square Dancetute (titles like this are the trend!) at Richmond's YMCA on November 9th. A workshop was held from 6:30 to 8 P.M., after which the general assemblage of Recreation Leaders, Youth Group Leaders, Church Youth Directors, Club Chairmen, as well as square dance enthusiasts, were invited to "Dance with Don."

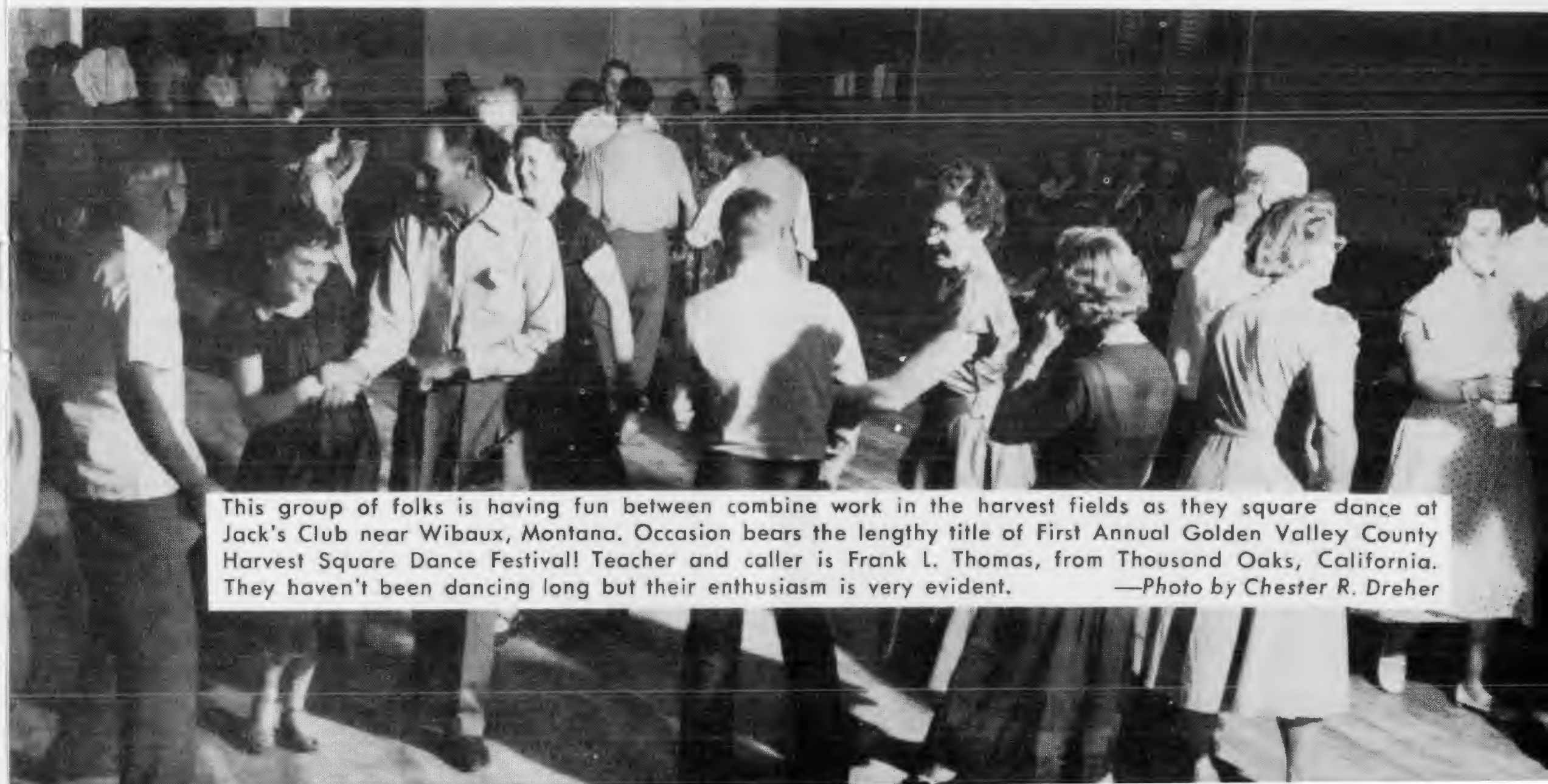
Iowa

In order to make the best use of facilities, time, and callers the Jeans 'n' Janes and Boots 'n' Belles clubs of Cedar Rapids, have consolidated into one club which will meet on alternate Mondays at the Kenwood School. On the "Mondays between," a round dance club for enthusiasts of that pastime will meet at the same place. These dances are under the auspices of the Cedar Rapids Playground and Recreation Commission.

For special events, Cedar Rapids has offered the following, this fall. On October 8, Rickey Holden, Editor of American Squares, breezed over from Wilmington, Dela., to call an "Autumn Swing" dance at the Hawkeye Downs Youth Center. There was a Halloween party-dance on October 29; a "Turkey Trot" dance on November 27th; Christmas dancing on December 4th.

Idaho

The Snake River Square Dance Callers' Assn. held their Annual Fall dinner meeting on Sept. 27 in Blackfoot. This was the first meeting of the fall season and new officers were installed, with Elmer Parkin of Pocatello as President; Leo Johnson, Veep; Ray Coles, Secretary; and Charles Hugo, Treasurer. Outgoing officers were Howard Anderson, Elmer Parkin, Rosemary Hugo, Ozzie Mullins. Plans for the Annual Fall Jamboree were discussed and it was set for November 20th in the Ririe Community Hall, famed for its good acoustics. Praise be. A detailed report of this shindig will appear in these columns.



This group of folks is having fun between combine work in the harvest fields as they square dance at Jack's Club near Wibaux, Montana. Occasion bears the lengthy title of First Annual Golden Valley County Harvest Square Dance Festival! Teacher and caller is Frank L. Thomas, from Thousand Oaks, California. They haven't been dancing long but their enthusiasm is very evident. —Photo by Chester R. Dreher

PEGGY O'NEIL

(A Waltz for Dons and Dolls)

By Sparky and Viola Adams, Glendale, California.

Record: "Peggy O'Neil," Sets in Order 3017.

Starting Position: Open, facing LOD.

Footwork: Opposite, throughout. Directions for M.

Measures

PART A

1-4 **Step-Swing; Step; Cross; Dip;**

Step L, swing R fwd; step fwd on R; pivoting R on R, cross L in front and step on L; with M's back to center of circle, dip back on R (W dips fwd on L) into closed dance position.

5-8 **Waltz Left; 2; 3; 4;**

4 CCW (L face) box waltzes making one complete revolution to end in open dance position facing LOD.

9-16 Repeat measures 1-8.

PART B

17-20 **Step-Swing Back-to-Back, Touch, —; Step-Draw; Step-Draw;**

Step L, swing R fwd; step fwd on R, turning back-to-back and touch L instep to R heel; step back in RLOD on L, draw R back to L taking weight on R; step back again on L, draw R back again to L but keep weight on L. M's R and W's L hands remain joined during this and pointed fwd and up.

21-24 **Step-Swing; Face-to-Face, Touch, —; Step-Draw; Step-Draw;**

Step R in LOD, swing L fwd and turn face-to-face; step L in LOD, touch R instep to L heel. Take closed pos, M's back to center. Step back on R in RLOD, draw L back to R taking weight on L; step back again on R, draw L back again to R but keep weight on R.

25-28 **Waltz in Place; Turn a Half; Waltz in Place; Turn a Quarter;**

Waltz balance one measure LRL in place; one waltz turning $\frac{1}{2}$ CW (right face) so M's back is twd wall; waltz balance again in place; one waltz but turning only $\frac{1}{4}$ CW so M faces LOD.

29-32 **Dip; Waltz; 2; 3;**

M dips back on L and holds for one measure; with M starting fwd on R, 2 CW waltzes making 1 full turn and moving in LOD; 1 waltz moving slightly fwd in LOD and opening out to starting position.
Do four times in all and end with a twirl and bow.



GOVERNOR SPEAKS AT SAN DIEGO FIESTA. One of the highlights of the Fiesta de la Cuadrilla in San Diego in October was the presence of Governor Goodwin Knight of California and his party at the Saturday night dinner for a thousand square dancers in Balboa Park. Pictured here, intent on the Governor's speech are: Mrs. Knight; Les Kobler, President of the San Diego Assn.; Leo Calland, head of San Diego Parks and Recreation Dept.; Helen and Jay Orem of Sets in Order.

THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

DECEMBER, 1954

Many callers and teachers write in saying they wish they had known of The Workshop earlier so that they could have kept up with the wealth of material contained in every issue.

When you get the opportunity, why don't you take your copy of The Workshop to your caller's meeting so that others can see what is being done to promote a steady flow of ideas and helpful material to square dance callers everywhere.

BREAK

All join hands and circle awhile
The other way back go single file
Gents turn back around the land
Meet your honey with your right hand
To your right hand lady with a left allemande
And the gentlemen star
Gals run around, but not too far
Same gal, allemande left and the ladies star
Gents promenade, but not too far
Same gal, allemande left with your left hand
Wrongway 'round with a right and left grand
Box the gnat when you meet your own
Promenade that pretty girl home.

FANCY FLING

Submitted by A/1c Don Ferguson, Omaha, Nebr.

1st and 3rd bow and swing
Go forward up and back to the ring
Forward again
Turn the opposite lady with a right hand 'round
Back to your partner, cross-trail thru
To your partner's corner with a left hand 'round
Man with man, lady with lady.
Back to your own with a right hand 'round
Head gents star left across the world
A right hand 'round the opposite girl
Allemande left on the corners all
Grand right and left around the hall
A right and left till you meet a new maid
Head gents only.

Take her by the hand and promenade

This puts head gents and partner (original opposite) in opposite positions from normal promenade.

When the sides get home here is what they do
They make an arch and the heads fall thru
To home.

And everybody swing

Ending figure with head gents with opposite lady, and side gents with original partners.

Repeat for sides swing, side gents starrng across, and head couples making arch after promenade.

Everyone will have original opposite.

Repeat once more for head and side couples.

DIP AND DIVE EIGHT

By E. M. Rish, Culver City, Calif.

First and third swing 'round and 'round
Then promenade three-fourths the town
Go into the center and pass thru
Face the sides, that's what you do
One and four arch, others go under

Couples facing same direction must arch first.

Dip and Dive, and go like thunder
First you're high, then you're low
Keep 'em movin', don't be slow

Each couple alternates arching and ducking until back to starting position. On reaching the outside of the set, couples California Twirl and face the set.

Now you're thru, so circle four
Twice around on the side of the floor

Actives are circling with original RH couples.

When your back's to home, you all know
We're gonna start that do pas-o
Partner left and corner (orig.) round
Partner left like an allemande thar
Back up boys, about a mile
Let's do si do Kentucky style

No turn. Move like Throw in Clutch.

A right around the corner and hold on tight
A left to your own, and circle right
*Break with the left, turn the corner round
And do paso when you come down
Partner left and corner right
Partner left with the arm around
Promenade eight, go round the town

*Conventional Kentucky style ending optional, caller may substitute his choice.

SKEDATTLE

By Clyde Doron, Los Angeles.

Open with any good break.

First and third go forward and back,
Forward again, trail on through, around just one
And meet your dears with a wagon wheel and
strip the gears,
Partner left and the opposite right,
Partner left and turn her 'round,
Star by the right when you come down,
Back with the left in the middle of the town,
Pick up your corner with an arm around.
The rim turn back on the outside track,
Skedattle around and don't look back,
Go twice around, it's not too far,
Catch 'em again for a wrong way thar,
The rim back up in a left hand star
Throw out the clutch, go 'round the ring,
When you meet again, just stop and swing.
Allemande left just one,
Promenade with the gal you swung.

Have original corner for a new partner.

TWO-FACED BALANCE

By "Doc" Heimbach, Blue Island, Ill.

Intro: Caller's Choice.

Figure:

One and three go forward and back
Pass on thru across the track
Separate around just one
Between the sides you stand
Forward eight and back with you
The center four you pass right thru
Join up hands and balance the line
Forward and back, now here's the sign
Break in the middle—three-quarters 'round
Balance new lines at the head of the town
Forward up and back with you
The center four you cross-trail thru
To an allemande left and allemande thar
Go right and left 'till you form a star
With the right hand crossed in the center, you know

Back up boys and here we go
It's an all eight roll with a half-sashay
Let the boys back up in the same old way
Shoot that star and hear 'em squeal
It's a left and a right for a wagon wheel
Spin her boys but let her go
A left to the next for a do-pas-o
Her by the left it's a left hand 'round
Corner lady with the right hand 'round
Partner again with a left hand swing
Get your corner and promenade the ring
Promenade home with a brand new pet
Bow real low and square your set.

Sequence:

Heads twice.

Sides twice.

Breaks wherever desired.

ALICE BLUE GOWN

By Nathan Hale, Oakwood, Texas

Opener: Middle Break: Closer

Everybody bow down low, then swing and swing
All join hands, circle left, go round the ring
Break that ring, corner swing
Put her on the right we are gone again
Gents chain to your opposite
Turn that gal with a left hand swing
Then the four little ladies chain $\frac{3}{4}$ 'round
Swing your partner, bounce 'em up and down
Promenade, don't you roam, take a walk back home

With this sweet little Alice Blue Gown.

Figure:

Four little ladies right hand star 'round you go
Go back home and we'll all do sa do
Four gents star in the square
We'll dance around on air
Left hand to your corner, balance to your lady fair

Weave that ring, here we go around the town
Pass your partner, swing the next little gal around

Allamande the left just one
Promenade the girl you swung
She's your new little Alice Blue Gown.

Note: Swing it.

SASHAY CRAZY

Original by Roy Conger of the Forty-Niners
South San Francisco, Calif.

All 4 couples do a half sashay, two and four
you re-sashay
First and third—it's up to the center and back
that way
Go forward again and opposites swing—2 times
round with the pretty little thing
Face the side—split that couple, go around just
one
Stand four in line—let's have a little fun.
Forward up 8 and back with you
One and three pass thru—go around just one
Into the center make a right-hand star
Shuffle along but not too far
Head ladies whirl left pretty as you can
Fall right in behind your man

Original partner.

Walk right along till you hear me say
Corner by the left for an Allemande "A"
Go right and left for a half-sashay
Re-sashay, go all the way 'round
Gents star right across the town
Opposite left like an allemande thar

Original corner.

Back up gals in a right-hand star
Throw in the clutch, put her in low
Twice around that ring you go
Pass that gal—sashay round the next little lady
Take her in your arms and swing your baby.
Promenade and I don't mean maybe
Get along home—we're Sashay Crazy!

Repeat for side couples.

MARY'S ROLLAWAY STAR

By Bert Whipple, Kirkland, Wash.

Head two couples balance and swing
'Round and 'round with the pretty little thing
Forward up and back to the ring
Forward again now—
Split your corners to the outside track
Go back home for a swing and a whirl
'Round and 'round with the pretty little girl
Down the center as you did before
Pass right through cut away four
Come back home we'll swing some more
Swing them up swing them down
Swing those pretty girls around and 'round
Down the center for a right hand star
Turn it around but not too far
Pick up your corner for a star promenade
Watch it Mack you've got a new maid
Head ladies roll out side gents in
Keep turning that star with the right hand in
Back track that star right where you're at
It's a left hand star just like that
Half sashay slide the girls to the center
Keep turning that star you'll feel a lot better
Now the boys roll back to a
Left allemande right to your partner
Right and left grand—patter.

Repeat for head couples.

Then repeat twice for sides to restore partners.

PONY BOY

Originated by Jack and LaVerne Riley.

Position: Open dance. Directions for gent, ladies opposite.

Music: Pony Boy—Aqua 201.

Start: Outside feet.

Measures

PART I

- 1-4 Face to Face; Back to Back; Side, Close, Side, Close; Side, Close, Side—;**
Two two-steps LOD, turning toward partner on first two-step and back to back on second one; face partner and step L in LOD, close R to L and repeat three times ending weight on L.
- 5-8 Back to Back; Face to Face; Side Close, Side Close; Side, Close Side;**
Repeat meas 1-4 with opposite footwork still moving LOD but reversing all movements leaving partners back-to-back.
- 9-12 Two-Step Around; Two-Step; Two-Step; Two-Step;**
Turning away from each other do four two-steps around a small circle to end facing partner in closed pos.
- 13-14 Step Close, Step Close; Step Close, Back and ;**
In closed pos step L in LOD and close R to L; repeat this action two more times, the last time do not take weight on the R but touch the R beside left. Then step back on R with a slight stomp.
- 15-16 Two-Step Left; Two-Step Right;**
Two turning two-steps in closed pos advancing LOD.

PART II

- 17-20 Two-Step Left; Two-Step Right; Roll-In 2-3-4;**
In open pos with inside hands joined at arm's length do two two-steps in LOD; the gent now walks four steps LOD while the lady rolls into the crook of his R arm like a yo-yo, keeping hands joined and end both facing LOD. (L face roll.)
- 21-24 Two-Step Left; and Two-Step Right; Roll Out 2-3-4;**
Two two-steps LOD then gent walks four steps forward while the lady rolls R face out to open pos again.
- 25-28 Two-Step Left; Two-Step Right; Roll in 2-3-4;**
Repeat action of meas 17-20 only after the roll up. Let go of hands and assume closed pos.
- 29-30 Step Close, Step Close; Step Close, Back and;**
Repeat action of meas 13-14.
- 31-32 Two-Step Left; Two-Step Right;**
Repeat action of meas 15-16.

PART III

- 33-36 Walk, Walk; Face to Face; Walk, Walk; Back to Back;**
Two walking steps LOD pivoting to face partner on second step and do a fast grapevine (step L to side, cross R behind L and step L to side again) ending facing LOD. Again take two steps LOD (gent

R-L) pivoting into back-to-back pos on second step and do a fast grapevine LOD (R-L behind-R) pivoting to face partner on last step in closed dance pos.

- 37-40 Two-Step; Two-Step; Two-Step; Two-Step;**
Four turning two-steps in closed position ending in open pos.
- 41-48 Repeat Part III (meas 33-40).**
Do entire sequence through twice then repeat Part I and Part II ending with a bow and curtsy.

S A N

Originated by Kip and Dorothy Hollenbeck

Music: San—Capitol 2442.

Position: Couples facing, holding hands with arms extended. Man's back to center of room. Directions for man, Lady opposite.

Measures

Directions

- 1-4 Step-step-step-step-step-step-step**
Man steps left-right to banjo position, man steps left-right to face partner. Man steps left-right to side-car position, man steps left-right to face partner.
- 5-8 Heel-toe, two-step, heel-toe, two-step**
Both hands joined, facing forward in semi-opened pos, starting outside feet, heel and toe. Release man's left and lady's right, turn back to back while moving forward with one two-step. Starting inside foot, heel and toe, turn face to face with one two-step and rejoin hands.
- 9-12 Slide-slide-slide-cross-side-back-side-touch**
Moving forward around room, with M's left foot, three slides and cross right foot in front and step on it. Starting with M's left foot, step side-back-side-touch right toe to floor.
- 13-16 Slide-slide-slide-cross-side-back-side-touch**
Repeat meas 9-12 in reverse direction.
- 17-20 Walk-walk-pivot-pivot-walk-walk-pivot-pivot**
Open dance pos, M's right arm around lady's waist, starting outside foot, walk fwd two steps, turn to face partner in social dance pos and pivot once around. Repeat.
- 21-24 Two-step two-step and Turn the Lady Around**
In social dance pos, do one right face turn in two two-steps. Turn lady under left arm to assume original face to face pos.

CROSSED TRAILS

By Frank Frankeberger, Los Angeles, Calif.

First and third go forward and back
Forward again let's have a little fun
Cross trail thru go 'round just one
Go down the center and cross trail thru
Go 'round just one, you're still not thru
Now pass right thru across the set
Around just one, you're not thru yet
Forward again and pass right thru
Around just one, you're almost thru
Now cross trail thru in the middle of the land
And turn your corner to a left allemande, etc.

THE LONG, LONG TRAILER

By Bob and Betty Bevan, Los Angeles, Calif.

**All four gents you swing your girl, go round and round with the pretty little pearl
First and third do a right and left thru, and the same two ladies chain across
But don't chain back to the guy who's boss.
Same two couples pass thru and turn to the right go single file
Around one couple, about a mile, on to the next and circle four
A full turn 'round and then no more**

After pass thru, lady leads around inactive couple on her right, and on to the next inactive couple, facing that man. Partner follows to face inactive lady, for full left turn around.

Now cross trail thru around just one, and into the center you've just begun

Active lady leads thru, between couple and goes around lady. Active gent follows thru, goes around gent, each going to closest vacant position in square.

Now trail on thru and around just two and into the center, you're still not thru

Active couples pass R shoulders in center, lady immediately crosses over in front of partner and goes around inactive couple, while gent steps behind partner and goes around other inactive couple.

Same two couples right and left thru, and turn 'em around as you always do

Now trail on thru to an allemande left in Alamo style

A right to your honey and balance a while, balance in and balance out

Swing with the right, turn half about, balance out and balance in

Swing with the left, turn half again, balance in and balance out

Swing with the right, turn half about, keep on balancing around the ring

'Til you meet your own, then stop and swing, promenade your pretty little Kate

All the way home to the garden gate.

Repeat entire dance for side couples.

SIDNEY ALLEMANDE

By Virg Knackstedt, Sidney, Nebr.

The Sidney Allemande is done by combining the traveling hand exchanges of the allemande thar break with the figure sequence of the triple allemande break.

Circle left for the Sidney allemande

Now everybody smile as pretty as you can

Allemande left but not too far

Go right and left and the gentlemen star

The girls promenade around that ring

Catch that gent with a left hand swing

Original right hand lady.

Go right and left and the ladies star

The gents promenade but not too far

A left hand swing like a left allemande

Original corner lady.

Give a right to your lady go right and left grand

Hand over hand to your pretty little maid

Just give her a twirl and all promenade.

DOPASO CRAZY

Origin Unknown

As Called by Al Shipley, Kenosha, Wis.

Music: Solomon Levi (MacGregor or Imperial.)

Intro:—

All join hands and circle

You circle 'round and 'round

The other way back you circle

You circle back to to town

Dosados your corner, your corner dosados

Dosados your partner, your partner dosados

Promenade—

1. Head two couples separate around the outside track

Ladies right, gents left, give ladies inside track.

A right hand 'round your partner

And you turn right back

Get back home.

A left hand to your partners all

Let's dopaso the hall

Partners left and corners right

Until you meet your own

Four gents to the center

A right hand star you go

Right back to your partner

Do a dopaso

Partner left and corner right

Until you meet your own

The four little ladies chain across

Chain 'em all alone

Chain the ladies back to place

Chain to places all

Dosados the corner maid

Then promenade the hall.

Your own.

Sing—Oh Solomon Levi, etc.

2. Then all four couples separate.

3. Then side.

4. Then all four.

GINGHAM TRAVELER

By Art Carty, Birmingham, Mich.

Head two couples bow and swing

Go twice around with the pretty little thing

Now up to the center and back on the run

Split the ring and around just one

Go into the middle and circle four

Once around and no more

Pass thru you're doing fine

The girls hook rights to form a line

Travel four in line, man's partner on his right arm, girls hook right.

Once around on a heel and toe

Back to the middle and here we go

Line travels once around until active couples are in the center.

The men left face the ladies whirl

Now do-pas-o with the opposite girl


Girls release partners right arm and go to the opposite man for a do-pas-o.

Then circle four and don't be late

Heads open up and circle eight

Use any ending from here. End with right hand lady.

Twice for heads, twice for sides.

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and "DOWN ON THE FARM"



Them's the titles of a coupla new dillies that **ROBBY ROBERTSON** of Seattle whomped up real sudden-like. Robby calls 'em, too, in that way of his that makes you hate to stop dancing. Both dances are kinda easy, but scads of fun. **W-o-n-d-e-r-f-u-l** music by the **SUNDOWNERS BAND**.

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Truly marvelous music by the new RHYTHMATES Trio. Full instructions, of course.



("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Several interesting letters were published in your October issue in answer to the letter from the emcee wanting to know how to handle the situation of the unlisted caller, who asked to be used to call. Of course, the best way would be for someone who knows him and his calling ability to approach the emcee and offer to have the visiting caller take HIS place on the program. This would foster a nice relationship between callers—if more generally practiced.

Sometimes there is someone you really WANT to use and feel, for some reason, should be put on. Then the situation is a little different. This is how my hubby handled the situation at a big party in Beaumont, Texas, at a dance where the program had already been made out. When the caller asked to be used he was told that he would be used at the last of the program, while the refreshments were being served in the back of the hall. So it worked fine—there were still a few squares wanting to dance; the band was still in place—so he called to a few squares and all who wished could stop and listen to him while the others were being served. It did not disrupt the planned program, it made the boy feel good to be used and the emcee felt he had used a bit of finesse in managing it. Perhaps this will be of some help to someone.

Mrs. Jimmy Moss
Port Arthur, Texas

A Merry Christmas

and a

Happy New Year

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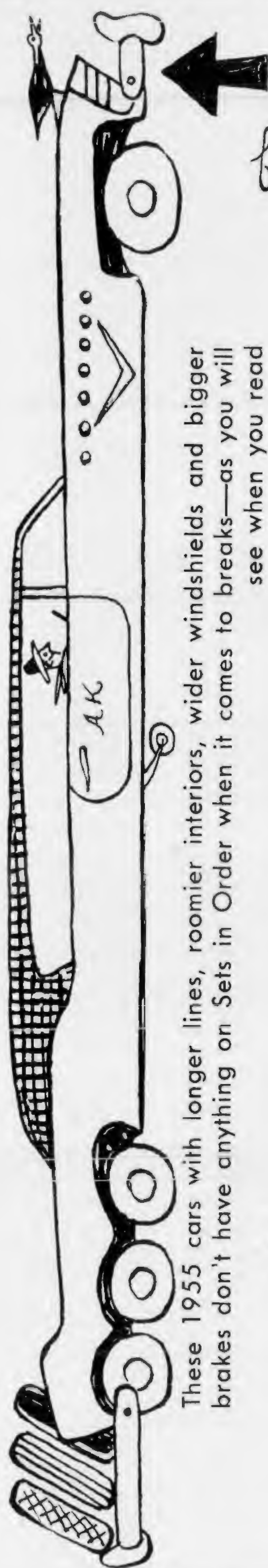
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fit crosswise

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FILLERS**"

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the caller who is
looking for fresh
material and is a
help to dancers
who want to
keep up to date.

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OR ORDER FROM

Sets in Order

462 N. Robertson
Los Angeles 48,
California

Add 10c for
mailing

Dear Editor:

I have been calling for square dancing here in Dunedin, New Zealand, for the past two and a half years, firstly as leader for a school parents' group and latterly for my own group, as well as doing a number of requests from social organizations. It was in an effort to obtain new material for my group that I wrote Lloyd Shaw and he kindly sent me some copies of Sets in Order.

Square dancing in the southern portion of our country is at present at its peak; we are having our winter, which can mean snow and frost. Here in New Zealand, however, it is extremely difficult to continue to obtain square dance material—new calls, ideas, even some of your well-known and traditional calls and I am writing to ask that should you or any of your readers have any material which they think may help me with my squares—would they send it down to me? I would be extremely grateful. It may be pictures, magazines, new or old calls, connected with square dancing.

Ken E. James, 94 Clemistan Ave., Dunedin,
Otago, New Zealand.

Dear Editor:

Okeh—okeh—I'll renew!

Can't stand seeing a sad Dad

So—not another peep—and please don't
weep!

You see—

Sometimes a guy loses all his senses

Whenever he's trying to cut expenses

So then, please—two years instead of one of
"Sets in Order"

For with a two year renewal, I can save
a quarter!

Bob Sparks, Newcastle, Calif.

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The FOLK DANCER RECORDS**

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— DEALERS WANTED —

Dear Editor:

Just returned from the Mid-Tex Jamboree at Austin, Texas. The least one could say was that it was a huge success, as all of them are.

Square dancing in general has dropped off in the past year in this section of Texas, but here in my very small town we have a good live club which has been organized two years now. We use our own callers, including any guest caller who drops in, and dance every Wednesday night. We are always glad to have any square dancer visit us; the latch string is always out.

Bart Westfall
Barnhart, Texas

GOT YOUR SQUARE DANCE CALENDAR?

It's the time! It's the time! Time to latch on to that square dance date calendar for 1955! How can you keep those square dance dates straight without this Sets in Order calendar that gives you squares big enough to write them in? Not only that, but all the big Festival dates across country are noted on the calendar so you can make plans early to attend. It's a not-to-be-without item, requisite for the smart square-er-upper. One buck to Sets in Order.

APOLOGY CORNER

Our deep apologies to Buzz Glass, now in Mexico City, for omitting his name as author of "Wrangler's Two-Step" (Dance of the Month for August, 1954). Please forgive us, Buzz; we didn't mean it—honest!

Also, it must be noted that inspiration for Arnie Kronenberger's call to "This Ol' House," (November, 1954) came from a call originated by Bill Green, Downey, California. We thank you, Bill, for the inspiration.



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plus 20c postage

"THE SQUARE DANCE"

1953 Revised Edition
Recognized by the American
Library Association as the
most authentic book on
Square Dancing.
288 pages of Squares, Round
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Remember that favorite old Waltz Clog Tune of the Gay Nineties, "Peggy O'Neil"? The Waltz Clog is gone and in its place is a light and lilting waltz. Written by "Sparky" Adams of Glendale, California, and played by Jay Edwards on the organ. We predict this will be one of your favorites for round dancing—not hard to learn but with plenty of Irish charm!

"PEGGY O'NEIL"

SIO 3017/18

Backed with another old time favorite —
"KISS WALTZ" (Kiss Me Again)

An outstanding melody, superbly recorded, with a smoothly challenging dance to go with it. Routine arranged by Helen Horn and Bill Lee of Alhambra, California. See Your Favorite SETS in ORDER record dealer for these two hit dances!!!

Our new distributor for Minnesota and the Dakotas: Jaether Dist. Co., 33 E. Hennepin Minneapolis, Minnesota.

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 Box 203
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 Ask for our catalogue

JUST ONE MORE TIME

By Dorothy Pacelli, San Diego, Calif.
 My old back aches, my feet are sore,
 But the M.C.'s sayin', "Just one more.
 We need one couple down the line."
 All right, let's go just one more time.
 Put on your boot, dear; I'm your girl.
 Come on, we'll give it another whirl.
 Sets in Order? That's just fine.
 We're ready to go just one more time.
 "Honor your partner, the rest of the set.
 Swing," he says, so swing me, pet.
 "Chain across and down the line,



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Then swing your own just one more time.
 Allemande left and around you go."
 Come on, boy. You sure are slow!
 "Promenade home, you're doin' fine,
 Then swing and swing just one more time.
 Red hot, white hot, do paso"
 (That's my foot you're on, you know).
 Right hand, left hand, your girl, mine;
 Around you go just one more time.
 What's that? Dance again? Right now??
 We're all out of breath—I don't see how—
 Well, come on, dear. Don't lag behind.
 This is the last, just one more time.

Sets in Order ORDER FORM

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NEW ZEALAND JAUNT

Audrey Fitzgerald of the Wellington Recreation Dept., took a party of twenty enthusiastic square dancers with her from that New Zealand city to the Marlborough Sounds. This is a very isolated district and only a few of the people there square dance. However, during the "missionary" week-end, Audrey and her group covered just about every resident. A dance arranged for the Saturday night was a first-rate success, some residents travelling up to five hours by launch in order to be present. The only means of travel in the

Sounds is by launch. One family climbed over a 2,000-odd foot hill and then travelled a further five and a half hours by launch, just to be at the dance. All this was most gratifying and made Audrey even more determined to spread square dancing fun in her country.

SUZIE QUE SEZ:

"Subscriptions make the *best* Christmas gifts!" Don't forget, when you're making out your lists for square dance friends, to include a subscription or two to Sets in Order. Regular Edition: \$2.50 year. Caller's Edition: \$3.70 yr.

LONDON STORES LEAD THE SQUARE DANCE FIELD

Season's Greetings

To All

Square Dancers

For quality that is select

And fitting that is correct

Open Evenings

from Dec. 3rd

'till Christmas



FOR THE GALS

Featuring Parasol Original Square Dance Dresses. Choose a new dress from our stock of colorful styles. Sizes 10-18.

"Dance with Ease with our New Ballerzels!" Soft elk upper for longer wear. Slight heel (not a wedge) for better balance. Black or white. Narrow & medium widths. \$5.95. Sizes 3 1/2-10.



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FOR THEIR PALS

FABULOUS VALUE: "Sling Shot" Washable, Form Fitting, Pearl Snaps, Piping on Pockets. White, black, teal, red, lime green, neutral, grey, sea green, maroon, and luggage. S-M-L-XL — \$5.95



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GEMS FROM THE OTHER PUBLICATIONS

E. S. Calhoun in Central Iowa Square Dance News, September, 1954:

The news about the coming Square Dance Festival inspires that bit of wisdom, "Don't go overboard on big name callers and music. Lots of people would rather have \$.50 worth of fun than \$2.00 worth of frustration."

From the De Luxe Music Square Dance News, via Dance Chatter, September, 1954:

New round dance:

ROCKING CHAIR'S GOT ME

Originated by Homer Howell, Oklahoma City

Position: Comfortable.

Music: Any LP records on automatic record changer.

Start: Just any hot afternoon, evening, or night.

Preliminary Explanation: Plain Sitting—means merely no exertion, not even rocking. Fancy Sitting—means just barely rocking.

Measures:

1-30 Plain Sitting.

31-32 Fancy Sitting.

Repeat above until 10:00 P.M.

Ending: Off to bed.

HOLIDAY HEADLINES by HOEDOWN

CAL GOLDEN SENDS GREETINGS FROM MERRIE OLD ENGLAND

And Announces His Latest Recordings, saying:

HD #205—"I'M (not) GONNA LOCK MY HEART" while
"THE SQUARE DANCE IS ON", so

HD #204—"IF YOU CAN SPARE THE TIME"

"OPEN UP YOUR HEART" for a *(Singing calls by Cal Golden)*

HAPPY HOLIDAY SEASON IN THE GOOD OLD U.S.A.

DR. BILL PRICE WILL RING IN THE NEW YEAR WITH TWO NEW SINGING CALLS
"ALEXANDER'S RAGTIME BAND" and "DO YOU EVER THINK OF ME"

(Watch for January Release Date on these)

HARRY RABY, who arranges the special music for HOEDOWN, and the
3-D VALLEY BOYS invite all square dancers to CELEBRATE THE SEASON
with RECORDINGS BY HOEDOWN

JIM and GINNY BROOKS, Round Dance Coordinators on HOEDOWN, say:

"H-O-E-D-O-W-N spells ENJOYABLE DANCING the year around;"

and join the rest of the HOEDOWN Staff in Wishing You All A

MERRY CHRISTMAS AND HAPPY NEW YEAR



There's no Hoedowns like HOEDOWNS; Get wise, Be up to date

HOEDOWN RECORD COMPANY

Cal Golden, Owner and Producer

Business Office: 5807 Vassar Avenue, Seattle, Wash.

ST. PAUL WINTER CARNIVAL

More than 2500 square and folk dancers from over the nation will take part in the fifth annual Northwest Square Dance Festival, opening event on the 1955 St. Paul Winter Carnival Friday, January 28th. According to Chairman George Gustafson the Festival will be held in conjunction with the Coronation of King Boreas XIX, reigning monarch of the famed Winter Carnival. The Carnival's square dance in the huge St. Paul Auditorium is the largest held in the nine-state area surround-

ing St. Paul.

Nearly a score of top-rated callers, including Bob Osgood, editor of *Sets in Order*, will sing cadence for the mammoth dance, which is again sponsored by Swingmasters Association, an organization composed of square dance callers. The whole Carnival week-end promises to be of unusual interest for this affair, which dates back to 1886 and annually attracts dancers and other visitors by the score to Minnesota's capital city.



THIS FESTIVE SCENE will be duplicated again during the 1955 St. Paul Winter Carnival when nearly 2,000 square dancers are expected to sashay to the hoedown rhythms. Editor Bob Osgood of *Sets in Order* magazine will be on hand to head up the list of top callers. The Winter Carnival Square Dance Festival will be held on Friday night, January 28. Dancers are expected to attend from nearly all the 48 states.

Let's Dance!

VOLUME "A"

30 Beginner Folk Dances

VOLUME "B"

25 Intermediate Folk Dances

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MAXHIMER
and family**

*Our wish for you,
A Joyous Noel
A prosperous, danceable
New Year as well.*

LONGHORN'S Latest Release

IT'S NEW, IT'S DIFFERENT, IT'S THE TENNESSEE GAL,
Music by Lester Woytek and Call written by Norman
Merrbach and Called by Norman on Longhorn #107.
Ask your Dealer.

GOING STRONG:

102—BONAPARTE'S RETREAT, Caller Red Warrick
104—OPEN UP YOUR HEART, Caller Red Warrick
106—OH BABY MINE, Caller Red Warrick
1006—THE STARS, Caller Lester Woytek

Buy from your Dealer—Distributors order from:

LONGHORN RECORDS

Route 7, Box 937, Houston, Texas

SQUARE DANCE QUOTES FROM THE PRESS

Charm Expert John Robert Powers in the San Diego Union (copyright John F. Dille Co.).

"All dancing is fun, and fine exercise, too. Particularly good is the square dance that take you across the floor, in and out of complicated patterns that stretch your legs and make your muscles tingle.

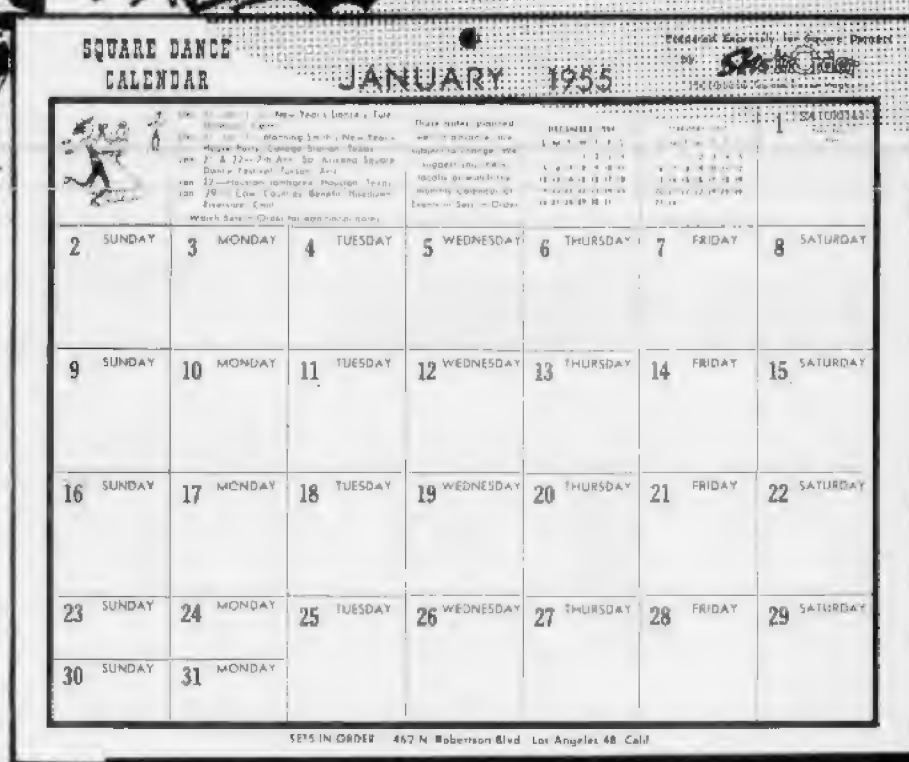
"The vogue for square dancing seems to have taken hold across the country. Young folks and not-so-young alike are transferring the country barn dance to a city setting with spirit and enthusiasm.

"The pattern of square dances — bowing, skipping, sliding, hand clapping—brings into use muscles you may not be aware of beforehand. Don't be alarmed then, if you notice a slight stiffness. After a day or two this will disappear. The stiffness is nature's way of telling you you're getting what you need in the area of exercise.

"Square dancing offers training in grace, plus exercise that tones your muscles. The more familiar you become with the steps of a quadrille or the Virginia reel, the more easily and gracefully you'll move.

1955 is almost here - - -

**• TO SQUARE DANCE FOLKS IT MEANS
THEY ARE ABOUT TO ENTER ANOTHER
YEAR OF SQUARE DANCING FUN**



Of course all square dancers need some way to keep dates straight. What better way than with a SETS in ORDER Calendar especially designed for this purpose. Each day of the month has space allotted for making notes. Write in your dance dates months ahead. There are also date reminders sprinkled throughout the pages to keep you posted on major square dance events across the nation.

ONLY \$1.00

These make excellent inexpensive Christmas Gift remembrances—ideal stocking stuffers.

Send \$1.00 to SETS in ORDER, 462 N. Robertson Blvd., L. A. 48, Calif.



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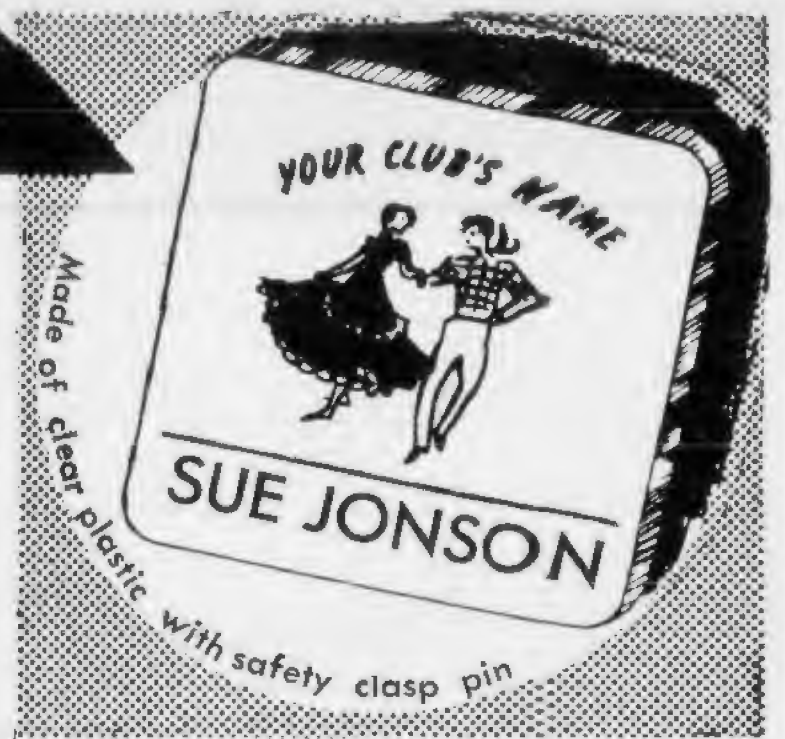
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No more messy hand lettered—scribbled names—AT NO ADDITIONAL CHARGE—YES! for the same price you can now have your names printed with your badge in the same face and style of type as illustrated on this badge.

Send for samples and our colorful sheet of 25 select badge design for your club.

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QUOTES - (Continued)

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Wisconsin

Shift! In October new officers were elected for the Square Dance Association of Wisconsin. These are: President, Jim Cecil; Vice-Pres.,

Lyle Scheiby; Rec. Secy., Loretta Otradovec; Cor. Secy., Kenny Disch; Treas., Carrol Ziemann; Hist., Joe Drolshagen; Publicity, Martha Clark. For the Wisconsin Square Dance Leaders' Council officers are: Martha Clark, Lyle Leatherman, Ruth Johnson, and George Ziemann. The Leaders' Council is still talking about the "First Annual" Workspree (now *there's* a good name!) at Green Lake, where 77 were enrolled for workshop and fun.

Square dancing will have a regular place in the program of the 11th Annual Folk Fair at the Milwaukee Auditorium on Nov. 20-21.

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SEASON'S GREETINGS TO OUR MANY FRIENDS

Jonesy and Mac Gregor Records

New Releases —

#718—"PACK UP YOUR TROUBLES"

"THIS OLE HOUSE"

(with calls)

#719—"PACK UP YOUR TROUBLES"

"THIS OLE HOUSE"

(without calls)

Music for all Numbers by Frankie Messina and The Mavericks

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Full-Circle Half Slip

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Its twin in bouffant nylon horsehair marquisette. Wears forever and stays crisp washing after washing.

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Extra set of cushioned, numbered separators.

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1S201 White **\$5.95**

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Red, pink, blue, green, yellow or purple. (allow 3 weeks for delivery).

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2M-K231 **\$1.00**

4 for **\$2.95**

Untied String Tie, same colors.

2M-K371 **\$1.00**

4 for **\$2.95**



Square Dance Square

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An **ALL-NYLON**

"Beauty" for **\$25.98**

Call for the easiest figure of all . . . nylon dotted swiss. The wide flounce and yoke trim is of white nylon organdy with gay, contrasting rick-rack trim. It keeps crisp through dozens of washings. No ironing to worry about. Just wash and drip dry. And what an assortment of colors—navy, red, brown, blue, yellow, and pink. Sizes—10, 12, 14, 16, 18. Give style number, size, two color choices, and skirt length. Allow three weeks for delivery as all dresses are "made-to-order."

2D429

\$25.98

P.S. This dress "made-to-measure" for \$3.50 extra. Send your complete measurements for perfect fit.

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"It is a pleasure for me to recommend the Newcomb TR 25 Amplifier . . .

I find it to be a most rugged and dependable piece of equipment.

For three years I have carried the Newcomb with me on our tours . . . and callers and dancer alike have praised the clarity and tone quality of my Newcomb."

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Caller's net price, only

\$229.50

F.O.B. Santa Barbara



Square Dance Square

New address: **SUMMERLAND 2, CALIFORNIA**



SQUARE DANCE HALLS BARNs and HAYLOFTS

Square Dance Halls are excellent representative spots of the best in square dancing. Contact these halls for dance dates.

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Willis & Margaret Brown
Telephone Long Beach 5-1303

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WILLIAMS SQUARE BARN

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Fred & Frances Williams
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1954 IS ABOUT OVER

To a square dance couple this means
another year of square dancing fun!



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12 1954 issues. They
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Christmas Gifts too.

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CALENDAR OF SQUARE DANCING EVENTS

- Dec. 3-4-6th South Carolina Festival
Charleston, S. C.
- Dec. 4-Big Saturday Night Dance
5th St. School Gym, Las Vegas, Nev.
- Dec. 4-S. Central Dist. Festival
Amer. Legion Hall, Marlow, Okla.
- Dec. 5-Operation Oklahoma
Sunny Hills, Fullerton, Calif.
- Dec. 11-2nd Ann. Roundup
Lanett, Ala.
- Dec. 12-South Coast Winter Hoedown
Sunny Hills, Fullerton, Calif.
- Dec. 31-Jan. 1-2-New Year's Dance-a-Tute
Hotel Green, Danbury, Conn.
- Dec. 31 - Jan. 1-Smith's New Year's House
Party, Tex. A&M, Col. Station, Tex.
- Jan. 16-Milwaukee Area Callers 4th Benefit
Jamb., Milwaukee Audit, Milwaukee, Wisc.
- Jan. 21-22-7th Ann. Southern Arizona Fest.
Univ. of Ariz. Campus, Tucson, Ariz.
- Jan. 22-Council City-Wide Jamboree
Houston, Texas.
- Jan. 22-Northwest Dist. Mid-Winter Festival
Anthony, Kansas.
- Jan. 29-Cow Counties Casa Colina Benefit
Hoedown, Mem. Audit., Riverside, Calif.
- Jan. 29-5th Ann. Festival
City Audit., Saginaw, Mich.
- Jan. 31-Permian Basin Dance-Crane, Texas.
- Feb. 5-3rd Ann. Houston Couple Dance Fest.
Houston, Texas.
- Feb. 11-Central Puget Sound Council's
Winter Fest., Civic Audit., Seattle, Wash.
- Feb. 18-5th Ann. Rodeo Square Dance
H.S. Cafeteria, Tucson, Ariz.
- Feb. 25-26-8th Ann. Fest. & Fiddlers' Jamb.
Phoenix, Ariz.
- Feb. 25-26-2nd Ann. Azalea Trail Fest.
Mobile, Ala.

"For Square Dancing you can't beat a
Square Dance record"

SQUARE DANCE

LABEL BY MARLINDA RECORDS
presents two new records with
Bob Van Antwerp calling.

705-Heart of My Heart/There
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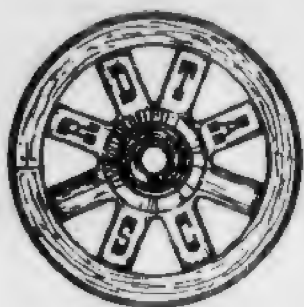
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This is the Southern California Round Dance Teachers'
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(For General Use by Square Dance Groups)

I MISS MY SWISS

By Fonda and Rex Allen, Burley, Idaho.

Record: "I Miss My Swiss," Coral 60540.

Position: Open, facing LOD.

Footwork: Opposite throughout. Directions for man.

Musical Intro: 4 Measures.

Measures

1-4 Walk, 2; 3, 4; Fwd, Close; Bwd, Close;

Four walking steps, L, R, L, R, fwd in LOD. Step fwd again on L in LOD, step on R beside L; step bwd in RLOD on L, step on R beside L.

5-8 Walk, 2; 3, 4; Fwd, Close; Bwd, Closeface;

Repeat meas 1-4 but on last step meas 8 end in loose-closed pos, M back to center.

9-12 Side, Behind; Side, Swing; Side, Behind; Side, Touch;

Grapevine step moving in LOD; step L to side, behind on R; L to side, swing across in front with R (toe pointed down). Repeat grapevine moving RLOD with opp ft but end with a touch on the L beside R—no weight on L.

13-16 Turning Two-Step; Two-Step; Twirl; Twirl;

Starting M's L ft make 2 R face turning two-steps for one full turn. Then W does 2 twirls under her R and M's L arms in 4 steps (R face twirls) R, L, R, L, as M walks beside her L, R, L, R.
Entire sequence is danced nine times.

Ending: 4 extra meas: **Walk, 2; 3, 4; Twirl; Bow and Curtsy.**

As a Mixer: On meas 15-16, W twirls fwd in LOD to next partner while M, after starting her twirl, drops back in his 4 steps to pick up his next partner.



NEW RELEASES BY OLD TIMER

No. 8099—THIS OLE HOUSE, Singing Square
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THIS OLE HOUSE, Instrumental
Music by Jerry Jacka Trio

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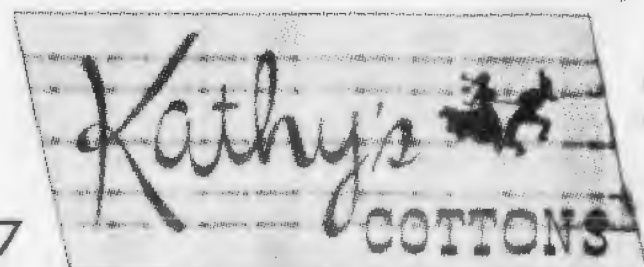
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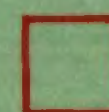
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